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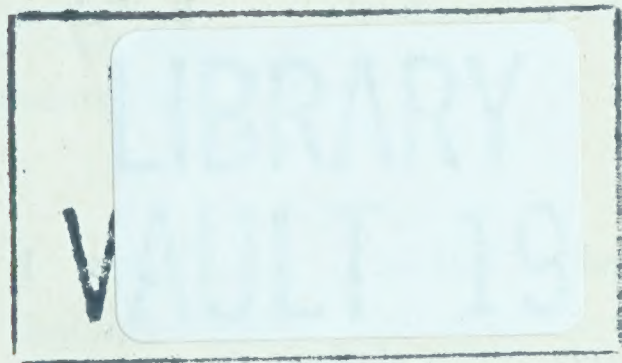
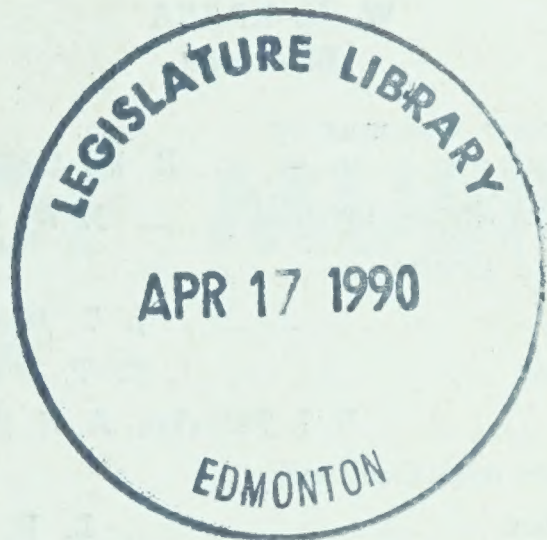
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# Recreation



RECREATION AND CULTURAL DEVELOPMENT MAGAZINE



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"In arguing that justice requires that those who enjoy the major benefit should be expected to make a substantial contribution to the cost, we are concerned not only with abstract justice but also with 'social cohesion'. Surely there is a danger of friction between those who do not attend a university and those who do, if the former feel they are paying to enable the latter to live better and achieve higher status . . ."

*From the Report of the Bladen Commission  
on the Financing of Higher Education in  
Canada.*

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# THE SOUND OF MUSIC

by Warren Graves

**Chance to become familiar with instruments helps youngsters enjoy musical production.**

**I**T STARTED quietly.

When you are in Grade V and you are ushered into the school gymnasium to find thirteen members of the Edmonton Symphony Orchestra, complete with instruments, already installed—you start quietly.

The hundred or more Leduc school children arriving in the gymnasium for the first of the afternoon concerts formed a silent circle, withdrawn from the musicians. They sat on their parkas eyeing the visitors watchfully. What were they going to do?

Brian Priestman, conductor of the Edmonton Symphony Orchestra, stepped over the bodies while holding his music stand high above his head, grinned in all directions at once, and the concert began. The first piece, "O Come All Ye Faithful" was re-

ceived with thunderous applause of relief and delight. So that's what they were going to do! This could be good!

Craning necks and wide eyes followed Mr. Priestman as he moved around the group of musicians, explaining the differences between percussion, string and wind instruments. Gasps of wonder greeted the discovery that by unscrewing the violin bow, it really did look like hairs from a horse's tail; shrieks of delight followed the trombonist pushing his slide clean off the end; and the oboe reed blown on its own proved that even in culture there is a strong element of schoolboy vulgarity. Demonstrations of virtuosity by solo instruments brought warm appreciative applause, and even though Mr. Priestman said there was no main player, it did seem that the drummer played more good





*Mrs. Marguerite Marzantowitz, concert mistress of the Edmonton Symphony Orchestra proves to a group of Leduc school children that part of the violin bow is made from a horse's tail.*

things than anybody else. He could bomp, rat-a-tat, clash, crackerdicrack, tink, and make all sorts of noises and Mr. Priestman himself had said that he had left a lot more at home that he couldn't get in his suitcase.

The oboe, flute and bassoon joined together in a piece that sent them on a pizzicato tip-toe in tight little circles around each other. The men of brass stood foursquare to their shining instruments and delivered a military fanfare. The audience was now in captivity.

"Right; stand up", said Mr. Priestman. "Before we play this next piece I want you all to move round so that you can look at some different instruments. Round you go".

The circle of children rotated to the order "Stop" and, at "Be seated", the respectful distance between audience and performers disappeared to such a degree that they were indistinguishable.

A modern piece by Poulenc and "The Dance of the Tumblers" were re-



ceived with impartial aplomb. The experience of the orchestra is that children in this age group have no musical inhibitions, no pre-conceptions as to what they should or should not like. As long as a piece of music is colourful and has excitement, the composer can be Haydn, Shostakovich or Wolfgang Amadeus Bernstein for all they care. They can readily accept an exciting piece that does not have "a good tune" while condemning a classic, normally accorded breathless reverence, as being draggy. Either they like it or they don't, and the difference between the two provides an answer in communication.

At the end of the first afternoon concert, (there had been a quintet performance in the morning) the classroom opposite the gym filled with the "grown-ups" who were performing, organizing or evaluating.

For many years the Women's Committee of the Edmonton Symphony have organized and sponsored Music Appreciation Concerts for the Edmonton Public Schools System. Approaches were made by them to the Department of the Provincial Secretary, Recreation and Cultural Development Branch, with the suggestion that these opportunities would be greatly appreciated by rural school boards. Obviously the finances of the Edmonton Symphony would not stretch to providing free concerts on a Province-wide basis. Neither is it a function of Government to provide free entertainment to school-children or anybody else. Nevertheless, there is a certain amount of responsibility on all parties to effectively demon-

strate what is available.

The Alberta Government is among the Canadian leaders when it comes to appreciating the forthcoming problems of increased leisure time, and is making considerable contribution towards preparing its people. Obviously supervised leisure activities detract from the true meaning of the word. Therefore the way can only be shown, it cannot be enforced. No act of legislation is going to ensure that "*from henceforth the citizens of Alberta will enjoy their leisure time to the fullest extent in accordance with the regulations of this act*". For those that do not, however, there is a penalty. It is called boredom.

In the classroom, around the coffee urn and amongst the buns, the topics of discussion were value, culture, leisure and, dominant as ever, the problem of equating aesthetic pleasure with the finances to provide it. Audiences do not want to know that every time Peter Pan takes off for Never-Never-Land, there is a man in the flies of the theater being paid union rates to haul him up on a wire, and that without him Peter Pan would never get off the ground. A solo violinist inadvertently mopping his brow with an overdue charge account instead of his handkerchief has revealed to us the one feature of his life that we did not want to know about. Perhaps it is the sudden realization that he is doing us no favours. He needs us as much as we need him.

Do we need him? "Of course", said Brian Priestman. "Music is one of the most important factors in our lives. Listening to music, and learning to



play an instrument particularly, requires practice, self discipline, and technique. It makes demands on us and rewards us for applying ourselves and obeying those demands. This is what everybody is looking for. Those children out there"—he pointed back towards the gym—"are the cannon fodder. In twenty years time they will be working three days a week. What are they going to do with themselves? We must expose them to music in the hope that it has something in it for them. People who make music together achieve communication with each other to a fantastic degree and the satisfaction they get from it is enormous. They can communicate this to an audience, and communication is one of the biggest problems we have in the world. Music is most important. You did maths at school didn't you?"

Taken aback by this change of line, the only answer was a slight sagging of the jaw.

"When do you use it? Payday. When else? Never. Music is far more important than maths. Try going through a day without it."

Mr. C. Pyrch, Superintendent of the Leduc School, said "I think it is a great success. We expressed interest in the project when we first heard about it and naturally we shall get an evaluation from our teachers and pupils. This will be of great help to us and to the organizers."

"The thing to remember is", said Dr. Russ Kempton, chairman of the Advisory Committee to the Government Recreation and Development Branch, "the quality of a nation is shown in what it does with its unsupervised time".



*Members of the Edmonton Symphony Orchestra under their conductor Brian Priestman eschew the Leduc School stage to give an enquiring audience opportunities for close inspection.*



Training in the use of unsupervised time seems strange in a society where leisure comes as a relief from work. However, portents of the future give every indication that the position will be reversed and that work will come as a relief to leisure. Grades IV-VI pupils comprise the people who will have to face this somersault of traditional thinking. They deserve all the help they can get.

Back in the gymnasium, the second concert was under way. Again audience reaction passed through the same stages. Initially, a withdrawn circle of uncertainty seated on the floor; a quick change after the first piece to kneeling-up, craning-neck interest and, finally, after the move round, a laughing elbowing-through, standing-up, overcrowding, finger-tapping well-behaved mob.

Question time from the audience to Brian Priestman.

"What is a violin string made of?"

"Is the bassoon named after the bazooka?"

"How come the drummer has so many instruments?"

"How come that man keeps his hand up his trumpet?"

As an encore and final gesture, the small orchestra played "O Come All Ye Faithful" again and invited the audience to join in.

"Quite extraordinary", remarked a spectator. "When they sing this to a piano, you can hear the piano. Give them the Edmonton Symphony Orchestra—and they drown it."





## PART III

# GESTURE WASH and CONTOUR DRAWING

by Prof. H. Wohlfarth

**Another in a series of lessons on use of Pencil and Wash.**

**I**N THESE EXERCISES we will be combining the previous two approaches to drawing, i.e. gesture and contour, into one unit. Let us therefore repeat the basic premises upon which gesture and contour drawing are built. Gesture is movement and expression, motivated by impulse, and seen as a dynamic characteristic shape in space. It has no edges of any precision, no rigid form. Gesture is the shorthand **symbol** of pure movement and/or expression. In gesture, therefore, we draw not what the thing

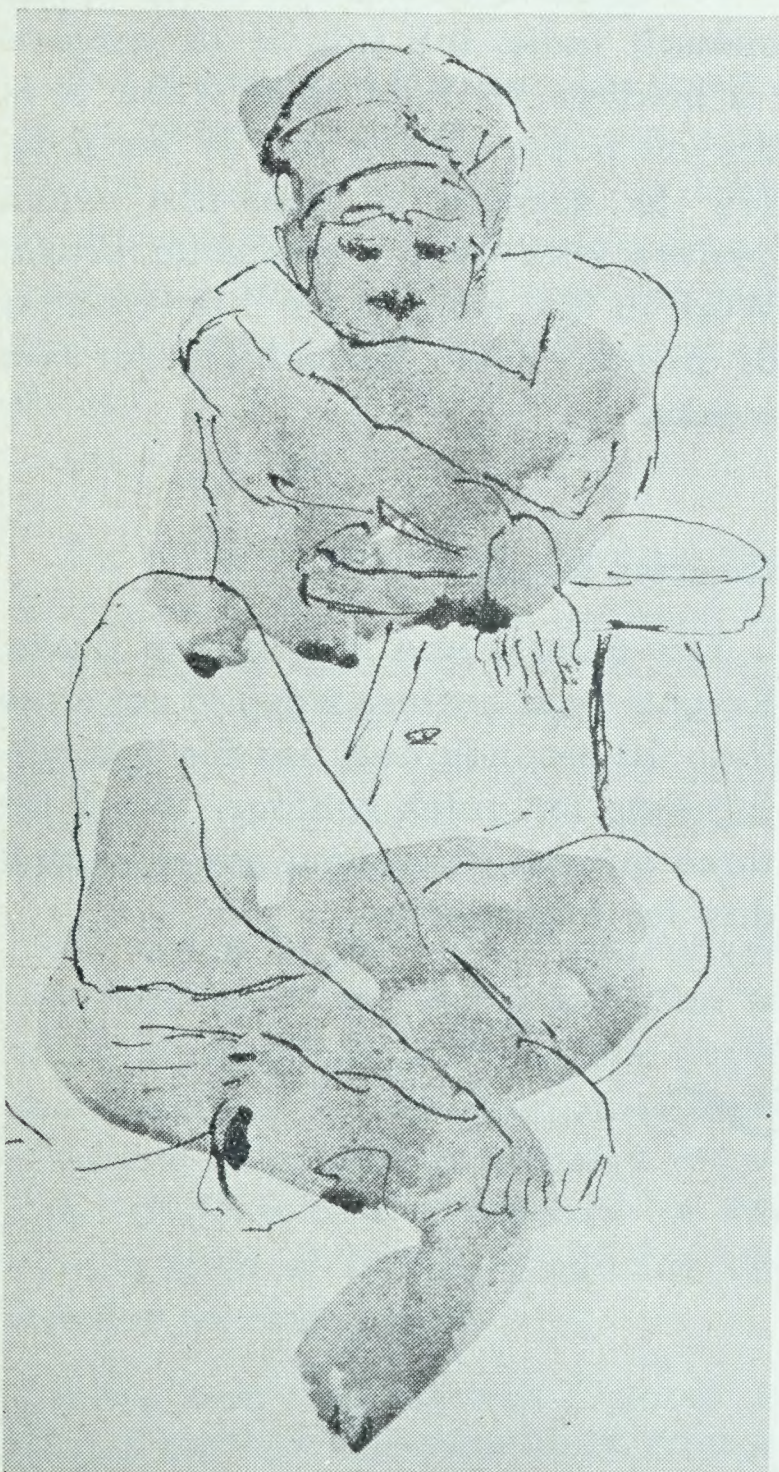
looks like, not even what it is, but what it is doing. In our exercises in chapter one we have used soft pencil and line to scribble our flat gesture shapes. In our present exercises, we will be using a large, blunt, water-color brush, preferably of  $\frac{1}{2}$ " diameter, and india ink diluted with water to a medium to light tone. The brush should be without point so that you will not be tempted to draw. Since the contour drawing will still be the same as in chapter two it is therefore only the gesture part which technically changes from drawing to a form of pure painting. This "painting" is characterized by flatness, spontaneity, speed and bold **brushing of broad surfaces** with the whole body of the brush, developing the rough gesture shape by **brushing from the inside out**. Your gesture wash should not take more than 10 seconds and should re-

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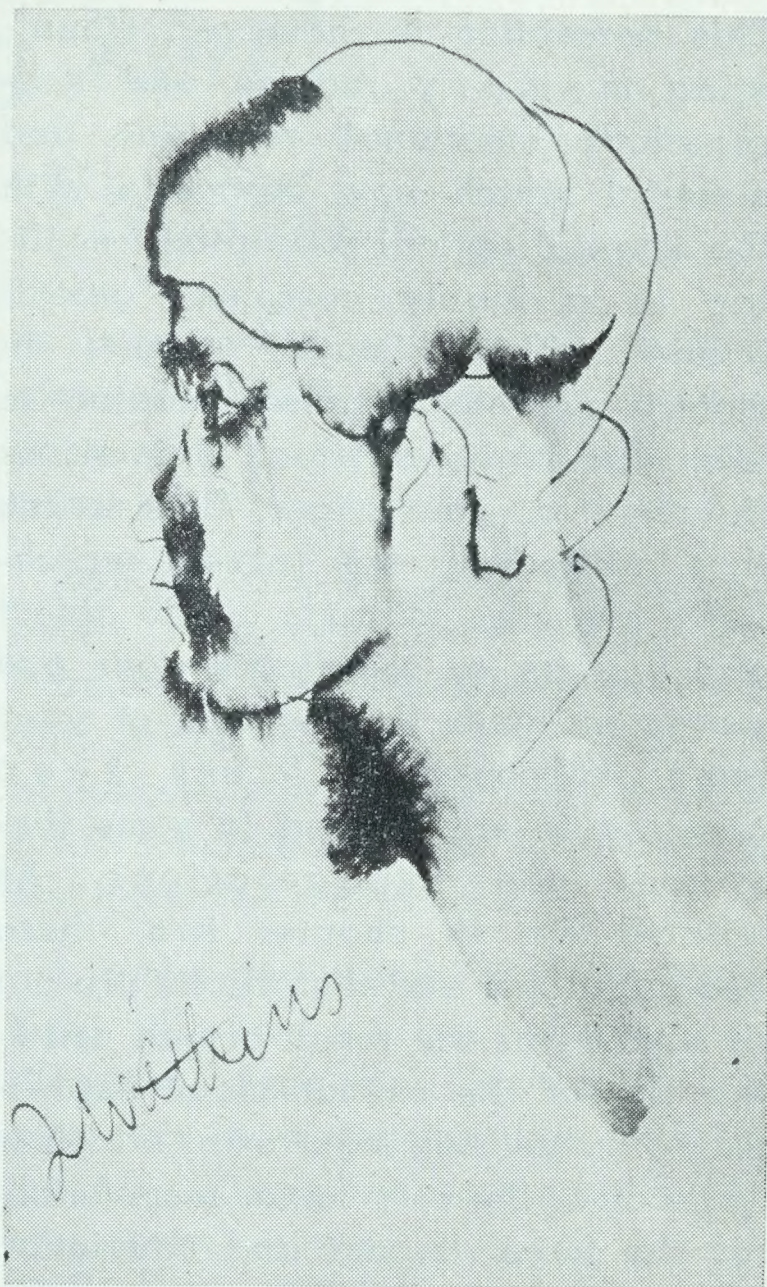
Harry Wohlfarth, Assistant Professor of Art, Department of Extension, University of Alberta, studied in Dresden and Salzburg under the famous Oskar Kokoschka. Received the distinction of Doctor's Academiae from the Roman Academy of Arts and Sciences, Rome, 1962. Elected member of the German Academy, Bonn, Fellow of the International Institute of Arts and Letters, Geneva. Elected Senator of the Accademia Romana di Scienze ed Arti, Rome, 1962.



sult in a flat "energy or movement symbol" of the pose. This can be seen if you ignore the contour lines in Illustrations I and II. These "lightning-like" gesture washes also have no distinct edges as can be seen in Illustration III. Your objective in this work should be the same as gesture drawing, i.e. to become spontaneously aware of impulse and motivation resulting in a **dynamic** shape, symbol-



*Your gesture wash should not take more than ten seconds and should result in a flat "energy or movement symbol" of the pose.*



izing the essence of the movement or the expression. This resulting wash-gesture is either alive or dead; there is no in-between. If it is "dead", start another one until you have one that is "alive". Then super-impose your contour drawing on the gesture wash, remembering that it is not really necessary that both are completely matching (see Illustrations II, III, IV and V).

In contrast to the spontaneous, furious gesture wash, your contour drawing will be an immensely accurate and methodical investigation of the surface by your eye which results in a visual stimulation and perception.



This perception is, however, stimulating memory records and subconscious emotional reactions and material which now associate with the original optical perception resulting in a highly complex "gestalt image". This "image" results in motoric nervous impulses leading to muscular reaction which determines the result on your paper. This means that, while your eye travels searchingly over the contours of the object and you try to coordinate your eye movement with the motions of your hand, subconscious factors keep creeping in which lead to some distortions and exaggerations. As pointed out in chapter two, these exaggerations and distortions are not in most cases the result of bad drawing but of the subconscious expression of something significant which is quite often the very factor responsible for the force, impact and conviction of your drawing (see Illustrations III, VI and VII). Your recognition of the impulse and the very essence of a movement or the true significance of an expression in your furious gesture wash of ten seconds will, of course, carry over and influence the quality

and expression of your contour-line without your being consciously aware of it.

**Material Needed:** Large sheets of newsprint or cartridge paper, india ink, drawing pen, watercolor-brush,  $\frac{1}{2}$ " diameter, with blunt tip, or soft bristle brush, water.

### **Exercise No. I**

Fill a small jar with water and pour enough india ink into it to achieve a medium to light tone when it is dry on paper. Poses are 10 seconds. Try to execute a flash-like wash gesture with your water color brush. Work in this manner for three-quarter of an hour every second day for two weeks.

### **Exercise No. II**

Two-minute and five-minute poses. Execute your gesture wash in not more than 10 seconds and use the remaining time for quick contour. Work for three-quarter of an hour every second day for four weeks.





# Financing Rural Recreation Facilities

**Program used in U.S.A. may provide ideas for Canadian plan.**

CREDIT for financing well planned community-backed or farm-based outdoor recreation centers is proving to be one of America's most effective rural areas development tools.

Rural communities that can boast a new swimming pool, an attractive public park, a golf course or other such recreation facilities have a very important asset in the fierce competition to attract new business and industry.

This isn't all!

For when recreational opportunities are present—either those furnished by a non-profit association or a family farmer—communities become more attractive for family living. New home construction and other community developments usually follow.

Congress in late 1962 authorized the Farmers Home Administration to make supervised loans to non-profit associations of farmers and other rural residents to finance community recreation projects and to farmers for the development of income-producing recreation on their farms.

Since then and through October 1, 1965, a total of 167 community groups

in most every state have received close to \$18.5 million in loans to finance large-scale community recreation projects.

Behind each of these loans is generally a success story telling how Farmers Home Administration credit and technical assistance plays an important part in helping a given rural community group help itself to much-needed recreation.

Leaders and members of the Minn-Kota Recreation Association, Wheaton, Traverse County, Minnesota, are now putting the finishing touches on one such community success story.

Wheaton area farm and other rural residents this summer started enjoying the use of a community swimming pool for the first time. Long a dream, this recreational center will soon become a reality because of community-wide interest that caused close to 600 people to redeem \$23,300 in pledges. Hundreds of hours of labor has been furnished by volunteers who painted, set sod, poured cement and did other necessary work.

Farmers Home Administration made a \$30,000 insured loan to help finance the swimming pool, construction of a bathhouse, sanitary facilities and purchase of playground and picnic park equipment.

Although development of this recreational center has not yet been

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This article on rural recreation facilities in the United States was received as a standard press release from the U.S. Department of Agriculture. It describes how some things are done south of the border.



fully completed, the swimming pool's opening had a big impact on Wheaton's Main Street.

Businessmen started noticing an increase in sales shortly after the community pool opened June 7, 1965. Parents many times traded in the area after dropping their youngsters off at the supervised pool. Many tourists now stop and shop after making use of the recreation center.

There has also been a noticeable increase in the use of other park and recreational facilities in and around the Wheaton community because of the pool's central location.

Before the community pool was constructed, recreation-seeking residents were forced to drive many miles to lakeside areas where swimming was usually undesirable and unsupervised since the nearest public pool was 36 miles away.

Friends of Wheaton residents brought their children to the pool while they used a nearby, renovated golf course, knowing all the while that the paddlers and swimmers were safe.

Stockholders were told at the association's recent annual meeting that the swimming pool's first year of operation ended with a \$1,500 cash balance. This was after all expenses had been met, including a \$1,800 payment on the Farmers Home Administration loan.

More than \$3,000 was received for sale of season tickets to members. Another \$1,500 was from the sale of daily swim tickets and another \$1,800 was from numerous area town groups

using the pool under Red Cross swimming programs.

The Minn-Kota Recreation Association success formula called for a potent assist from community service groups.

A resuscitator was furnished the pool by the local Lions Club and the Wheaton Jaycees put in the Park's sodding. Annual swimming fees have been provided low-income families by both service groups and individuals. There were some cases where older children were able to work out their membership fees.

The area this fall is providing opportunities for many community service projects, such as tree planting, furnishing picnic tables, swings and other recreation equipment.

North Carolina's first Farmers Home Administration financed center—the Duplin Country Club—is also having a real impact on two communities in the vicinity where it is located.

A recreational complex financed by a \$100,000 loan and over \$38,000 in contributions from some 175 members has been credited with attracting a large industrial plant with a 200-worker payroll to the Warsaw and Kenansville communities.

The nine-hole golf course, modest clubhouse, swimming pool, picnic area and tennis court make up a center that is the only such enterprise within a 20-mile distance of the Warsaw community. It is now serving residents of eight small rural towns.

Officers of the area's new firm—the National Spinning Company—recently explained that the center's location,



a mile from their plant, was one of the prime reasons for selecting the Duplin County site.

When the construction started on the facility a little over two years ago, the surrounding area was bare. Now there are close to 100 new homes, or ones under construction within a 15-mile area of the center.

Close to 1,000 different individuals used the center during the fall and winter as family members. The general public may use the swimming pool and golf course on a fee basis.

Although there are many kinds of community recreational facilities, those that feature swimming pools, golf courses, tennis courts, playgrounds, picnic facilities or a lake for boating, fishing and swimming appear to be the most popular.

Farmers Home Administration officials see a bright future for rural area summer camps such as the one that will soon be constructed in Ohio's Miami County as the result of a \$119,000 insured loan.

Miami County 4-H Clubs Camp, of Troy, is the borrowing group. Its members and representative business and industrial firms are contributing an additional \$24,000 towards the project's cost.

This recreational complex—including an all-purpose lodge, dining hall, swimming pool, tents and a playground—will be constructed to serve Miami County 4-H groups and some 75 similar youth groups in the eight surrounding counties.

Dues from members and fees charged non-members for use of the center, will provide revenue to repay the five percent interest bearing loan over a 40-year period.

Farm operators in 47 states and the Commonwealth of Puerto Rico have received 440 Farmers Home Administration loans totalling \$2,649,309 to carry out necessary construction, buy equipment and meet other costs of developing farm-based recreation facilities.

Recreational enterprises financed on family farms include fishing for a fee, boating facilities, picnicking, sports and camping areas, horseback riding, vacation farms, travel trailer parks, swimming facilities, cabins and cottages, hunting preserves, nine-hole golf courses and pack service for big game hunting.

This supervised credit makes it possible for family farmers to get into the recreation business when they have practical business opportunities to do so and no other financing sources available.

One of these family farmers is Loren C. McMaken, Houston, Route 1, Shelby County, Ohio, whose annual net farm income has climbed from \$2,500 to over \$4,500 with the help of a \$4,200 loan for recreational purposes.

Horses—both riding and draft—are the key to this enterprise. It is now one of the state's largest and most diversified riding stables.

Besides charging for horseback riding, riding lessons, pony and hayrides, McMaken and his wife have a



chuck wagon from which they sell hamburgers, soft drinks and the like.

Most of the land for this recreational enterprise is used for grazing the riding horses, small arenas for pony rides along with cinder paths for riding lessons. They have pure blooded-Arabians, quarter-horses, ponies, Belgian draft horses and husky mules for pulling the hayride wagons.

Their enterprise has been averaging over 100 horseback riders a week during the summer and early fall besides the many groups that have rented the wagons for chaperoned hayrides. Most of their customers come from a 60-mile area surrounding the farm.

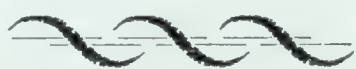
Loans for recreation purposes are made only to rural community groups or family farmers who are unable to obtain credit from other sources at reasonable rates and terms. A rural area or small country town is one that has a population of not more than 5,500 persons and is not part of an

urban sprawl. The interest rate is five percent.

Association loans are scheduled for repayment within the shortest time consistent with the borrowing group's ability to pay. Forty years is the maximum term, but no repayment period will exceed any statutory limitation on the organization's borrowing authority or the useful life of the facility to be financed.

A recreation loan to an individual is scheduled for repayment over a period consistent with the borrower's ability to repay. The repayment period on loans secured by real estate may not exceed 40 years. That on loans secured by chattels may not exceed seven years.

Applications for recreation loans may be made at any of 1,600 Farmers Home Administration offices serving every rural county in the United States, Puerto Rico and the Virgin Islands.





# Crafts and Craftsmen

by Leslie F. Graff  
Supervisor, Arts and Crafts Division

**Motivation for participation in crafts  
program is important.**

THE TERMS "CRAFT" and craftsman" have changed in meaning during the past few years. Because of mass production and the discovery of new materials, craftsmen have had to find new terms of reference and new reasons for continuing to produce handmade items.

Can the craftsman who works in the area of ceramics, for example, make even the simplest of coffee mugs, offer it for sale in competition against that provided by mass production, and realize a livable profit? No, he cannot. Not only is it impossible for him to compete in price, but his product is often a poor second when compared on the basis of quality. The question is then, how will he survive and why do we encourage others to enter the craft field?

To survive as an individual craftsman producing "one of a kind products" or even limited lines of more than one of a kind, he has found it necessary to offer to the buyer of his wares something besides function and quality. Let us hope that this "something" is not "other than" but "in addition to", function and quality.

Many areas of mass production in their beginning strove for quantity only, to effect a reduction of cost. The

product produced was easily obtainable and the cost we could afford. Because many old materials were unsuitable for mass production methods, new and different materials had to be used. Plastic, for example, replaced clay and metal. Some of the early plastic cracked easily and in the long run was more expensive to the consumer than the original handmade product. The manufacturers then turned their attention to quality. In some cases they improved the materials, as has happened in the cases of plastics. In other cases they limited production to only those products suitable for that material. It was found also that new designs had to be created to fit these new materials.

As a result we now have an easily obtainable product of quality and it is low in price. What else could we ask for? In answer, let us turn our attention to recent European imports and the impact they have had on this province.

Specialty stores have sprung up in Alberta and have offered at even greater cost, items in competition with those produced by our mass production methods. "They will not last long", was the general feeling. However, they did. Not only did they



survive but even expanded in variety. They offered for sale a more personal product, not always handmade, but at least giving the impression that it was.

We had been assuming that decoration and that which makes "function" into "fine" as being the "tinsel" of life, and that we could do without this tinsel. Many aspects of mass production had given us the opportunity to sample function and quality minus the so called "tinsel". Nonetheless, in spite of the low cost, we sought something more.

With our whole way of life being so heavily weighted on the one side with impersonal mass produced items, which often lack beauty or any artistic reference, it is not so odd that as a counter-balance we seek out items which possess the personal, the beautiful and the artistic, though they cost more.

This article is not to question the value of mass production. The writer is more than happy to live in a day and age where cars, houses, stereos and even plastic cups are easily within reach. However, mass production cannot, because of its very essence, provide us with that which we feel is personal. The individual artistic statement is lacking. The craftsman producing "one of a kind" articles can provide that which mass production cannot. Perhaps this points out his new purpose and reason for continuing to produce.

What do we seek by participating in crafts? Are we merely trying to produce a few needed functional items in our spare time? Are we mere-

ly trying to fill a void, resulting from increased leisure time? Perhaps; but because of our way of life, standard of living and particular needs as Albertans, I believe that we are seeking much more.

A craftsman, because of his particular talents and abilities, is able to externalize ideas. He is able to produce an end-product which contains a little of his inner self.

Beyond the involvement of learning and perfecting certain technical skills, which for a short while do produce a feeling of achievement, one cannot continue for very long weaving, throwing, or making merely functional items. If we were unable to obtain these functional items elsewhere, if they cost far more than what we can make them for ourselves or if we sought quality, where mass production did not provide quality, these reasons would justify such activity and involvement. This is not the case however, and before long we ask ourselves the question, "Why am I doing this?" It satisfies no need, for me as a participant or for those who purchase my wares. For this activity to become more meaningful the participant must strike out into those areas of involvement where he or she is faced with the problems of beauty, artistic statement and individuality.

Too often the amateur craftsman is willing to let others decide for him or her what beauty will be and too often they think of beauty as being that which ornamentates the surface. Examples of this are the hundreds of wallets which turn up decorated with the same patterns. Each was traced



from an identical purchased pattern, which someone else had designed and often designed without any idea as to the character or shape, of the product on which it was to be used. Beauty? Perhaps, but individuality is certainly lacking. Mass production learned long ago how to repeat the same surface decoration on hundreds of thousands of identical objects and because of this "sameness", we sought something more personal.

So-called beauty must not only go beyond mere surface decoration but it must be accompanied with artistic strength and individuality.

To be "individual" means very little if it involves only the novel or mere inventiveness. Perhaps "function" gives us a reference to how far we can go with individuality. The end product must function well if it is to be used. Many who associate individuality with inventiveness, and that which is novel, often sacrifice function and quality, in their attempts to be different or new. Examples might include cups with a novel narrow base, too narrow to sit securely without toppling over, or a leather bag with a new, "I-invented-it-myself" type of clasp, too complicated to manipulate in the hustle and bustle of everyday shopping. Sometimes it is associated with a new use of a material, such as oil painted pillow cases which crack and flake off when used.

Borrowed surface decoration, novel gimmicks and ideas have little or nothing to do with the concepts of beauty, artistic statement and individuality which we feel are necessary in connection with craft participation

which is to be satisfying and rewarding.

These qualities have to be an intrinsic part of the end product and must be thought of as being another set of goals which have to be met if the participant is to receive maximum reward and satisfaction from participating in crafts. They merely add to the challenge. By going beyond the function and quality which mass production provides so well, and by tackling these challenges, the participant will come closer to satisfying his or her needs and true reasons for participation.

It has been our experience that most people entering the craft field do so with specific needs. There is an inner desire to create. These needs and desires are difficult to explain at first and to understand them fully takes time. Usually after certain skills have been mastered and the participant has proven that he or she is capable of manipulating these skills, there is a search for that "something more" with the hope that sooner or later they will come to terms with "self". The first awkward hurdle is to recognize themselves as an individual and that which they are capable of doing as being personal.

The participating craftsman can experience a fuller satisfaction only after he or she has blended together in the end product technical skills and knowledge as well as personal artistic ideas. This approach will not only help the participant to come closer to satisfying the original purpose for entering the craft field but will also assist him or her to know



what that craft means in relationship to "self" and total environment. It will also provide the satisfaction of knowing that what is produced is needed and wanted by people of today.

Those who purchase handmade

craft items are seeking more than function and quality. They are interested in a craftsman's personal concept as to what he or she believes a craft product to be. They are interested in artistic ideas and what the craftsman has to say within the limitations of his craft.

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## **MEETINGS COSTLY TO CANADIAN BUSINESS**

### **What's The Cost Of Your Recreational Meetings?**

"The annual cost to commerce and industry of conducting business meetings is a staggering sum", according to a spokesman for the 3M Company. As an indication, in the U.S.A. alone, according to a 3M Company study, the figure runs to \$35 million per year.

Moreover, some 60% of the average executive's working time is spent in business meetings; during the past decade, their frequency has doubled; cost has trebled. A single meeting, involving ten men with salaries of \$15,000 each, costs \$144 per hour, including fringe benefits. If such a meeting is held, for one hour, twice a week, the annual cost is \$25,000.

The 3M study showed that more men, earning more money, are spending more time in business meetings. If they fail to accomplish their purpose, this high-priced executive time and talent simply goes down the drain.



# First Awards Are Made at Red Deer At Initial Drama Festival Presentation



*Winning smiles from a winning team after presentation of the Red Deer Allied Arts Council Trophy for the best all-round performance of a one-act play in the first annual drama festival of the Western Inter-College Conference. The first winners of the trophy are A. J. E. Marguet, Director of "The Saronger", with cast members Shirley Chase, Wesley Franchuk (holding trophy) and Peggy Woodsworth, all second year students at the Southern Alberta Institute of Technology, Calgary.*

Granny gowns, period props and aspiring actors introduced the first annual drama festival of the Western Inter-College Conference to Alberta last month in two nights of one-act plays. Red Deer Junior College played host to the hundred participating students from Lethbridge Junior College, Camrose Lutheran College, the Southern Alberta Institute of Technology and Mount Royal Junior College, Calgary, with a first night reception, a round of get-to-know-you

parties on the second day and a post-theatre party after the final curtain and adjudication.

The first night program before a capacity audience of 500 in Red Deer Memorial Centre featured two period plays—the Southern Alberta Institute of Technology's presentation of August Strindberg's "The Stronger", J. M. Synge's "Riders to the Sea" by performers from Red Deer Junior College, and a modern dress version of Jean Anouilh's "Antigone" by players of Calgary's Mount Royal Junior College. Final night entries, again before a capacity audience, were Red Deer College's second play "Hewers of Coal", Camrose Lutheran College's "The Valiant", and Lethbridge Junior College's presentation of "Ways and Means" by Noel Coward.

The adjudicator, Mrs. Kay Grieve, Calgary actress and director, said she was impressed by the bold imagination shown by the youthful players in choosing such demanding plays. In awarding the Red Deer Allied Arts Council Trophy to the players of the Southern Alberta Institute of Technology, Mrs. Grieve praised the outstanding performance of the three-member cast under the direction of A.J.E. Marguet, of the Institute's English Department. Individual performances as best actor, best actress, best supporting actor and best supporting actress were singled out by the adjudicator for certificates of merit.



# BOOKS IN REVIEW

One of the most popular columns in that erudite newspaper, the Christian Science Monitor, was headed by the title "Dispatches from the Farm". **Author John Gould**, a practising farmer in the hard-bitten New England hinterland, combined fun, humor and sound practicality in a manner that endeared him to hundreds of weekly newspaper editors across the country, who unashamedly copied his writings into their own publications.

In his collection of fifty of his columns into "**You Should Start Sooner**", Author Gould offers happy recollection and well salted comment to thousands who have previously been unaware of the delight of the well turned pithy rural phrase. This is the first of what undoubtedly will be a succession of column collections.

If you've ever had a hankering for playing Hinky Pinky, or even finding out what it is; or composing doggerel by the quart; or doing or learning anything else rich in human happiness, try John Gould.

**You Should Start Sooner**, by **John Gould**. Published by **Little Brown and Company (Canada) Limited**.

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How would you react if you were certain there was to be no tomorrow? How strong is the shell of civilization that covers us all in our continuing social contacts? These are some of the questions that will tease the mind of anyone reading **The Minutes of the Night**. This novel by **Mary Carter** is laid in a small west coast town which is supposed to enjoy immunity to nuclear war consequences by virtue of geography and climatic conditions. When the world is threatened with nuclear destruction, thousands from close and distant points jam the small community to seek hope of salvation.

The consequences are terrifying. Human values twist and deteriorate. New standards, closely related to survival at all costs, arise in their stead.

Mary Carter makes her central character most realistic and to which most can relate. His problems are yours. His fear, your family's.

**The Minutes of the Night**, by **Mary Carter**. Published by **Little Brown and Company (Canada) Limited**.

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Tremendous research has gone into **Farley Mowat's "Westviking"**, giving support to his contention that the first people to discover America in historic times were the Vikings, and that the initial landings were not on the New England coast as many surmise, but along the Labrador shore and on Newfoundland.

In supporting his proposition, Mr. Mowat has illustrative maps, old sagas, and meteorological and other material at ready hand. His case is a feasible one as it stands, and most happily was supported by a discovery of the 'Vinland Map' by reputable historian, and made public almost coincident with the appearance of **Westviking**.

The presentation is logical. Yet withall there is some unease in the mind of the reader when Mr. Mowat changes some of the source material, with the comment that in its rewriting in later centuries, the directions changed, or the times varied, or the names belonged to those of earlier or later periods. Possible changes in water levels along some parts of the coast, and not in others, are again used to support the theme of the contention. Unless the reader is an avid historian, with a prime interest in continental discovery, the main body of the book may tend to become tedious. In direct contrast, the appendices are fascinating in their detail and propositions.



Westviking is a learned piece of writing, and obviously a labor of real love. As presented, it fits and fits beautifully.

**Westviking**, by **Farley Mowat**. Published by **McClelland and Stewart Limited**.

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Fishing schooners were in great demand on Nova Scotia's Grand Banks during the early 1920's, and the famous shipbuilding firm of Smith and Rhuland took great pride in building them. They became especially interested in a request which they received in 1921 for a working saltbanker which could also win races. Their product was the legendary **Bluenose**.

The Bluenose's fabulous career was launched almost immediately. She won the International Fisherman's Trophy and continued to retain it in succeeding races. These and other triumphs are all vividly recorded in words and pictures in the recently published **Bluenose**.

The authors are well-known Maritime sailing enthusiasts **Brian and Phil Backman**, a father and son team. They trace Bluenose with text and photos through its illustrious victories to its end, in the 1940's, as a shipwrecked freighter off the coast of Haiti.

The second part of the story tells of the demand for a replica of the Bluenose, and the same firm of Smith and Rhuland undertook the task of building anew the 140-foot schooner for launching in 1964.

**Bluenose**, by **Brian and Phil Backman**. Published by **McClelland and Stewart Ltd.**

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The color and excitement of the earliest days of broadcasting are set out in scholarly detail by **E. Austin Weir** in his most timely "**The Struggle for National Broadcasting**". Its timeliness is related to the relatively recent Fowler Committee report on broadcasting.

A former Canadian National Railways man, Mr. Weir is in excellent position to describe the foresight and courage of that railway system in pioneering radio in Canada. The descriptions of the early days of federal control of broadcasting through the Canadian Radio Broadcasting Commission, give depth to understanding some of the policies and thinking of the present day authority.

While the fumbings of bureaucracy are apparent, equally apparent is the determination of Canadians to retain control for Canada of the broadcast fields for this country. It is readily understandable how the American networks could have seized control of Canadian stations and content in broadcasting's early days, were it not for the efforts of Canada's radio pioneers.

Mr. Weir has had access to, and used most effectively, historical material on the growth of Canada's networks. It's factual, it's adventurous and it's interesting.

**The Struggle for National Broadcasting in Canada** by **E. Austin Weir**. Published by **McClelland and Stewart Limited**, Toronto.

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A fast-paced little tale of espionage, attractive women and a hero who hides his muscles, is **Kenneth Orvis' "Night Without Darkness"**, his third book.

The story involves the kidnapping of a scientist whose discovery threatens the world, and who has hastened to enemy territory.

Lots of action, and lots of villainy, both male and female, make it a good read.

**Night Without Darkness**, by **Kenneth Orvis**. Published by **McClelland and Stewart Limited**.



Gray's Publishing Co. of Sidney, B.C. have come out with two publications, both involving the north and both by Canadian authors.

**Raymond M. Patterson**, pioneer Albertan and traveller through the Northwest Territories and the Yukon as well as the Peace River country of Alberta and British Columbia, has added to short material previously published, to give a most intriguing account of the rough, ready and thoroughly enjoyable life led by the early 20th century pioneers. He homesteaded in the north, he travelled by canoe, foot and horseback through some raw country, and everywhere he enjoyed the company of his fellow man.

Even when he "settled down" to a ranching enterprise in the High River country, his settling was a relative term. He typifies the fast disappearing individualist, who lived life to the full.

Mr. Patterson's "**Far Pastures**" is a must for pleasure, for knowledge of the people and places of the early west, and for a refreshing taste of the unspoiled out of doors.

Much of the happenings in "**Far Pastures**" seemed to take place in the cold of early or full winter. This same peculiarity is a feature of the interesting account of her life as northern nurse by **Amy V. Wilson, R.N.**, in her first writing venture, "**No Man Stands Alone**".

Miss Wilson describes the grim but seemingly acceptable life led by Indians in the Yukon, and the interdependence of Indian and white, man and man, in the steady fight for survival. Most of her most interesting experiences took place in the bitter sub zero weather characteristic of the north. She tells of the difficulty of Indians in understanding the white society, and the reverse. She tells of her travels by car, horse back, wagon and dog team to reach isolated Indian bands and bring succor and help to the stricken.

In every instance, the theme of her book's title stands apparent; no one survives who stands alone in the north.

The book can stand as a testament, too, to the dedication of the nursing fraternity in bringing relief to their people.

**No Man Stands Alone**, by **Amy V. Wilson, R.N.** Published by Grays Publishing Ltd., Sidney, B.C.

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Much ado has been made of the outspoken descriptions of the humours, ill and dogmatic, of the Hon. Mr. John Diefenbaker in **Pierre Sevigny's "This Game of Politics"**. While admittedly the very plain spoken account of the political life of Mr. Sevigny, and his opinions of his fellows, makes it difficult to believe he would now find the same friends in the party should he return, the book has other stronger impressions on westerners.

Most obvious is the attitude of a French Canadian politician to Canada's government, and the things he considers right and just in the way of considerations and special arrangements for Quebec, compared with the Western Canadian's attitude toward the federal government. In what is obviously a quite unconscious manner, Mr. Sevigny states clearly the "rights" of Quebec versus those of the other provinces. Federalism to the author is a union of Quebec and all the rest of Canada, as equal partners.

Disregarding this fascinating aspect of the book, **This Game of Politics** is a masterly story of political involvement, the behind-the-scenes wheeling and dealing, the clashes of personality and cult, and above all the massive dominance of the Conservative Leader on all affairs of the party, in power and out.

The reader must feel that the book is an honest one, and that it was written with as much objectivity as possible. At the same time, it is a very current book and should be read in the near future before the elements that make it, diminish before the onslaught of newer political developments.

**This Game of Politics**, by **Pierre Sevigny**. Published by McClelland and Stewart Limited of Toronto.







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